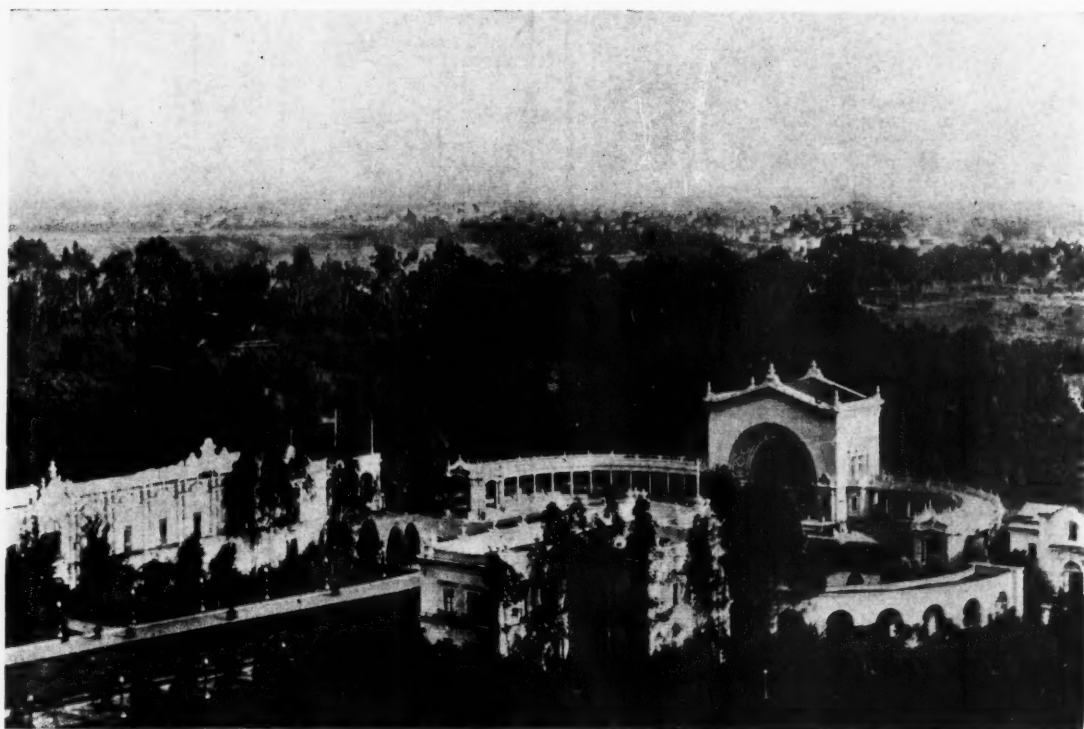




The American Organist



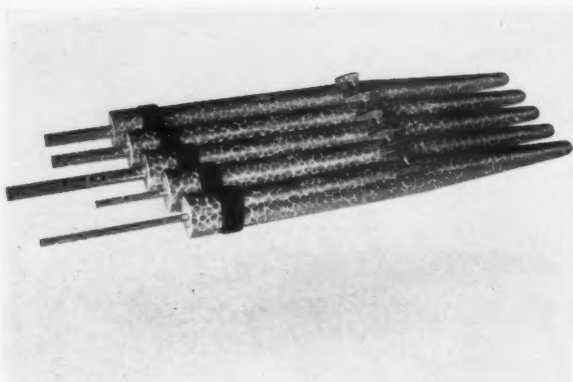
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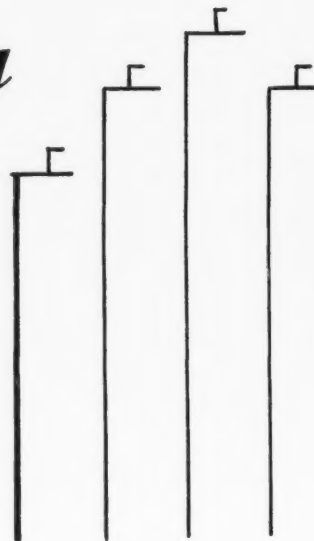
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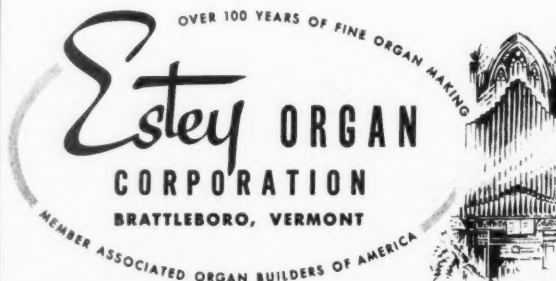
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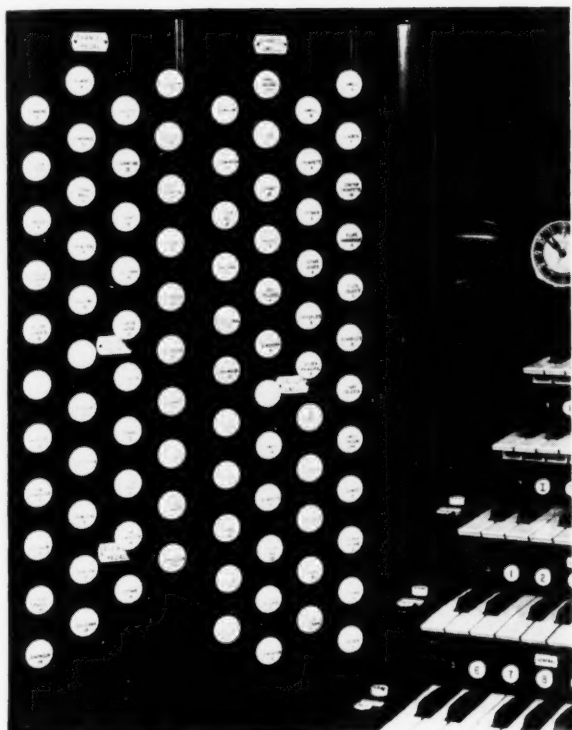
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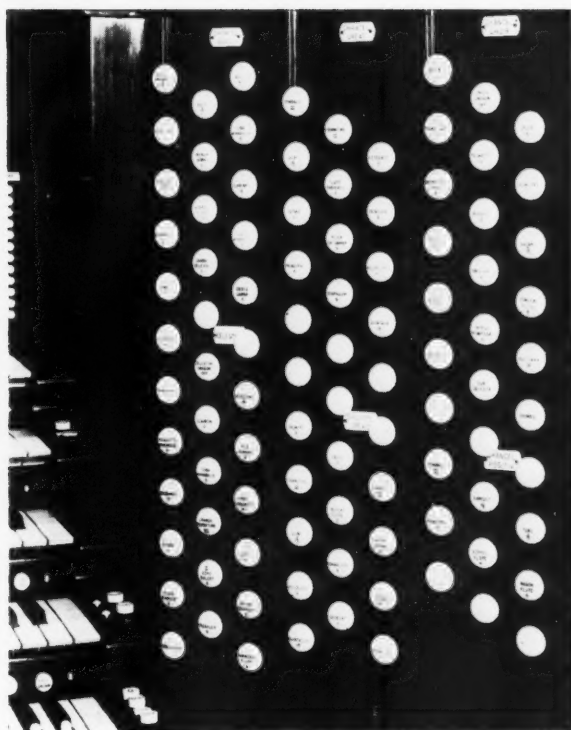
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REPERTOIRE AND REVIEWS

Christmas Music from 1952

Christmas is the time for music of greatest beauty, sincerity, simplicity; complicated pretentious efforts are totally out of character. Here are some of the works receiving warmest welcome in last year's reviews.

*AC—Adam-ar.Dash—"O holy night," Ef, 4p, e, Baltimore 10c, probably the most economical edition of this universal favorite.

A5C—W.H.Anderson—"Sleep of the Holy Child," Ef, 3p, u, e, Birchard 15c, a delightful combination of adults and juniors, singing alternately, full of grace and charm.

*AC—Bach-ar.Dash—"Alleluia," A, 4p, e, Baltimore 10c, voices singing a chorale in snatches against which the organist does all the work; good to see on the program, good to hear.

AW3C—Mary E. Caldwell—"Carol of the Little King," Ef, 6p, e, Gray 18c, loveliness in Christmas music for all who want it; piano accompaniment that needs freedom in adapting it to organ, with Harp and Chimes.

A8C—Garth Edmundson—"Love came down at Christmas," Gf, 5p, pu, e, J. Fischer & Bro. 20c, for two choirs, one of women's voices, other of men's, a good anthem of honest qualities, as a contrast to the carol type.

AW2C—Earl R. Larson—"A Carol from the Hills," Ef, 5p, e, Birchard 16c, lovely melody, rhythm, sane harmonies; everything attractive and delicate.

AW3C—Virginia Lowrance—"Dream of Mary," G, 6p, e, Gray 18c, lovely music, but what a pity it was not published for the standard church choir of 4-part mixed voices; it is regrettable that so much off-standard music is produced, so little for what always has been and always must be the standard 4-part chorus.

AC—David H. Williams—"I saw three ships go sailing by," A, 6p, pu, e, Birchard, the rollicking old tune attractively

presented; use the organ here & there to relieve the deadly pallor of unaccompanied singing.

AC—David H. Williams—"Rejoice and be merry," A, 4p, pu, me, Gray 16c, a delightful anthem, melodious, rhythmic, sane harmonies; your congregation may have paid a lot of money for the organ, because it likes to hear the organ in service; don't let a composer's laziness or incompetence rob your congregation of what it wants, and wants enough to pay for. A little judicious organ accompanying adds enormously to almost every anthem.

Earlier Christmas Music

And here are some publications from prior years, listed again because they are outstandingly good: it's doubtful if your preacher would throw out the Bible because it's old, equally doubtful if your congregation would throw out all the old hymns. The urge to discard all old things and use only the new has done enormous damage in the world of church music, although it has never invaded any of the other branches of music to equal extent.

AC—Mark Dickey—"Carol of the Children," D, 3p, me, Gray 15c, a jolly little hymn that makes real sense and real Christmas music; good for chorus, or antiphonally for adults and juniors.

AC—Garth Edmundson—"Break forth O beauteous heavenly Light," D, 5p, me, J. Fischer & Bro. 15c, a chorale somewhat in the Bach fashion, genuinely musical & churchly, as a worthy contrast to the carol type of music that rightly fills most of the Christmas services; excellent for every competent choir.

AC—Robert Elmore—"A Christmas Prayer," D, 2p, me, J. Fischer & Bro. 12c, a masterpiece of music that ought to be in every choir repertoire, grand text too.

*AC—Philip G. Kreckel—"Adeste Fideles," 5p, e, J. Fischer & Bro. 15c, Latin text only, the old hymn done up

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to make a grand & glorious thing of it in spite of the absence of English text; included here because it is entirely different from the normal run of Christmas pieces.

AC—M. J. Luvaas—"While stars their vigil keep," F, 2p, pu, e, Birchard 12c, real musical beauty, but it needs an organist who knows how to make his choir sing the most unexpected texts pianissimo instead of fortissimo.

AC—Nadine Moore—"The Christmas Bells," F, 7p, e, Gray 15c, a beautiful bit of unpretentious music intended for 2-part women's voices but much better for full chorus, the parts taken as every music-loving organist can and will; refreshing music without guile or attempts to bluff anybody.

*AC—Plainsong-ar.Laubenstein—"Puer natus in Bethlehem," 7p, me, J. Fischer & Bro. 18c, Latin and English texts, included here because it has unlimited possibilities for the organist with ideas of his own who doesn't take orders from a score; in the final analysis, all church music will be the better when plainsong is more frequently used.

*AC—13th cent.-ar.Elmore—"O come Immanuel," Em, 6p, e, J. Fischer & Bro. 15c, one of the grandest of the old Christmas tunes, given a splendid setting here without in any way ruining it by over-effort; should be in every Christmas or near-Christmas program.

AC—Pietro A. Yon—"Gesu Bambino," 5p, e, J. Fischer & Bro., one of the finest things ever written for Christmas, and it will be used in innumerable churches this Christmas in spite of the contemporary attitude that music must never please anybody. Worn out? Certainly it's worn out in the eyes of the organist who has had to do it year after year, but it's dollars to doughnuts those monthly checks are worn out too from seeing them not once a year but twelve times a year; so just remember that worn-out things are sometimes the finest on earth. Forget everything else when you do this on Christmas, and put your whole heart into it—and don't make the blunder of speed.

Music for Christmas Season

The aim is to list all the publications of the advertisers who make these pages possible, with as many reviews as can be handled here; for lack of facilities some reviews may have to be delayed for later pages.

A8C—Dr. Joseph W. Clokey—"Hearken and wonder," Gm, 10p, o, me, Gray 20c, obviously for the best-trained choirs only and congregations accustomed to the most serious of choral efforts; the organ accompaniment provided for parts of it is exactly as all good church anthems should be.

A6C—Dr. Joseph W. Clokey—"Nowell," Cm, 6p, me, J. Fischer & Bro. 20c, for adults and 2-part juniors, available also in 8-part, taken from "The World Made Flesh" published in 1950, music for the better educated congregations.

AC—Dr. Joseph W. Clokey—"Two Kings," 5p, me, J. Fischer & Bro. 20c, from the same work, also available for 8-part chorus and 4-part men's chorus, in the nature of a jubilant anthem with a quiet contrast section. Probably more people would get a message from this than from the other excerpt.

AC—Dr. Clarence Dickinson—"Shepherds' Story," C, 8p, md, Gray 20c, W.Morris text; this seems to be the famous "Noel" and it's available for many types of choir, but it's a 1953 copyright though I've heard it many times over the years; at any rate it is one of the glorious Christmas inspirations magnificently confined to notes by the master-hand of Dr. Dickinson; towards the end is that lovely soprano solo against the "Nowell" of the chorus. Wherever choirs exist this should be sung every year. Those top A's and B-flats for the sopranos will be tough on the congregation but they'll live through it; no particular harm done unless incompetent composers attempt to follow Dr. Dickinson's notes without his heart.

A5(J)C—Milton Dieterich—"On the road to Bethle-

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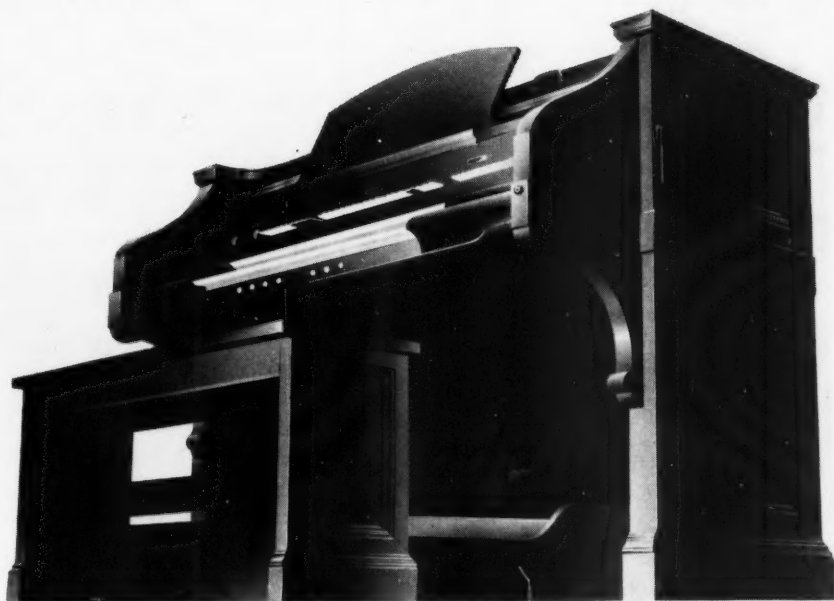
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hem," Em, 6p, md, Gray 18c, text by Composer, 6-8 rhythm and minor key combine to make it hard rather than beautiful.

AC—Robert Elmore—"Glory be to God in the highest," D, 11p, o, mc, J. Fischer & Bro. 25c, from "The Incarnate Word," a Christmas praise anthem with much to recommend it—a real idea to begin with, an organ accompaniment, and a knowledge of how to make notes say something, with something to begin with worth saying. For the better choirs.

*A8C—Flemish-ar.Perkins—"Awake ye shepherds," A, 8p, pu, md, Gray 18c, a good anthem beginning soberly, with running passages on Ah against words and melody by the basses, seriously worked to good length.

A8C—J. Henry Francis—"Ring out the glad acclaim," C, 7p, pu, mc, Morris 20c, text by Composer, a joyful anthem in somewhat complicated manner, with chance to use the junior choir also.

*AW3C—French-ar.Elmore—"In David's Town," Af, 5p, pu, e, J. Fischer & Bro. 20c, pleasant honest music everyone can enjoy, melody & harmonies allowed to make music without distortions or attempts at cleverness; Mr. Elmore seems never to begin writing until he has something worth hearing—too bad everybody doesn't follow that plan.

AC—Gatty—"Come to the manger," C, 6p, e, J. Fischer & Bro. 20c, a bit of a mystery, no date, no copyright, no identities other than "Gatty-Waddington" which is not explained; begins with pleasing enough soprano solo, the melody then presented in 4-part harmony for chorus; sounds much like a hymn, only with better melodic interest. Given a competent soprano to handle the upper F's & G's without bothering sensitive ears, and a heart to make the melody mean something, plus an organist who knows what to do with simple music, the thing should be most welcome in any Christmas service.

AC—Paul F. Laubenstein—"O sing we all Noel," Dm, 3p, e, J. Fischer & Bro. 15c, mostly unison, three stanzas of text each ending in harmonized chorus; aside from the gloom of the minor key, it makes rather attractive music.

A8C—Frances C. Mackie—"Carol Fantasy for Christmas Day," F, 16p, pu, md, Gray 30c, using some familiar Christmas tunes, injecting all sorts of things, including a much too lengthy instrumental prelude, many complications for the singers, humming, 4-part sections for both women's and men's voices, and seemingly making the thing just as long as possible; granted, it is good enough, but today's organists and today's congregations, at least in the larger cities, don't want this sort of thing, do they? Maybe once more all over again, we organists think entirely too much of our own importance.

*AC—Praetorius-ar.Darst—"Come Thou Redeemer of the earth," D, 6p, e, Concordia 18c; remember two things: Praetorius knew how to write music, even if it was on the solemn side; Concordia isn't fooling when it issues music for the sober-sided Lutheran Church. These two together mean that here's a gem of pure church music for every good church; much of this is unison and the 4-part men's

chorus will be a lot more effective as solo or unison, the needed variety coming properly from the organ accompaniment. Good for any Sunday in the year.

AC—Praetorius—"To us is born Emanuel," F, 5p, pu, e, Mercury 20c, proving that even Praetorius wasn't always a genius, but this is acappella music, if you want to see what that is, though some accompaniment should certainly be added here and there to relieve the monotony of unaccompanied voices. And what do you know, this is pure 4-part writing, not a twenty-note chord in the whole thing.

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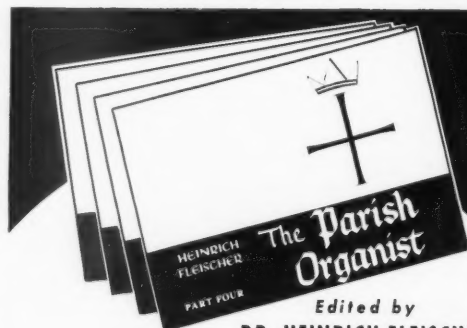
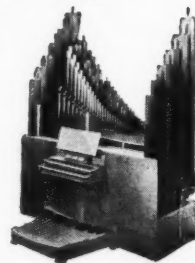
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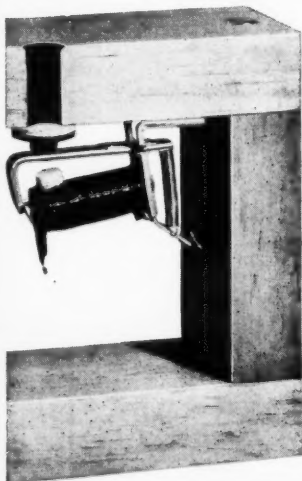
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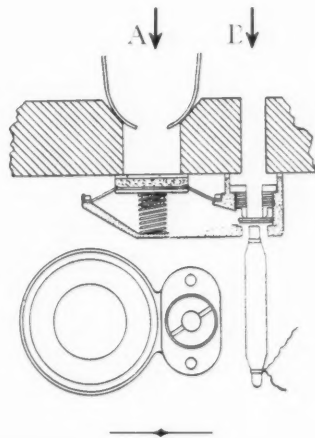
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AC—AE—Kathryn Hill Rawls—"O thou joyful day," Df, 5p, e, J. Fischer & Bro. 20c, the text merely switching the words Christmas and Easter to serve a double purpose, and each organist for himself must determine for which festival he will use it; the music seems to say Christmas, the text leans toward Easter. Here's a master-hand for you; the whole thing is based on a neat 5-note theme made beautiful not of itself but because of that accompaniment. Accompaniment, as almost always, is not organ at all but piano; it might go well on the Harp, or on an appropriately-toned flute, or on a sparkling but delicate mixture that doesn't scream like most of them do. The main thing is that accompaniment; it's worth experimenting with until you get precisely the sparkle needed. Through the contrast materials there is a chord made modern (meaning ugly) by changing the correct note from C to C-flat; wherever it occurs, change it back again to normal. Take a look at what the composer does for accompanying that delightful theme when it comes on the second page; if you think it's a let-down, as I do, change it back to the original. Composers have no more right to dictate to performers than performers have to dictate to audiences. Honesty is infinitely finer than dictation. On the top of p.6 that distorted chord does not seem to offend but feels a bit natural, though the deadly dullness of the accompaniment is a loss. So give this all the imagination—meaning chiefly color, daintiness, sparkle—you've got and then when you reach that last page ffff you'll be able to raise the roof, especially if you throw the contraltos and basses an octave higher. Treated thus, this should be the finest anthem produced this year.

A1(J)C—Heabbe D. Richard—"Christ is Here," G, 6p, e, with violin, Birchard 16c, G.K.Sticht text, piano accompaniment again—there should be a law passed to banish pianos from the homes of all composers attempting to write for organs or church choirs. A lovely melody with text in the first and third sections, humming and violin in minor key for the middle; charming in spite of the gloomy mood of the minor key. Strange, but composers no longer can write naturally in minor.

AW3C—Harry Seitz—"Mystical Rose," F, 5p, pu, e, Flammer 16c, asking your congregation to suffer through some top A's and B-flats from your sopranos; some 5-4 measures.

*A1C—Welsh-ar.Williams—"There dwelt in old Judea," G, 5p, e, Flammer 18c, a nice little tune, marked rhythm, ornamented with a second part against the melody for the last two pages, for junior choirs; much could be done with it by combining children and the unison men of the chorus, and thus trying to please your congregation rather than the composer. For all who like simple things. Available also in 2-part for women's voices, but since 2-part writing is the most difficult of all, better use the other setting. Know any living composer capable of writing effectively in 2-part?

A5(J)C—AW2C—David H. Williams—"Christ Came to Bethlehem," Af, 6p, e, Gray 18c, an anthem for everybody, especially choirs combining adults and juniors; it's not an outstanding melody but it is a melody and it's honest; the accompaniment doesn't amount to much, but it too is honest and furnishes the needed element of movement under a slow sustained melody; the Composer has intelligence enough to know it's impossible to write a good contrapuntal 2-part passage, so he relies on what really is only a one-part melody done in thirds—which is always pleasant to hear even if we don't want to hear it more than once a month. Then when Mr. Williams wants to drag in the juniors with the adults, look at the honest musical instincts he uses in doing it on p.3 How long Mr. Williams can remain honest to his own heart & mind in these days of musical mockery remains to be seen; sure as he's alive, all his friends will hammer away at him to Raise the Standards—and that'll be his end.



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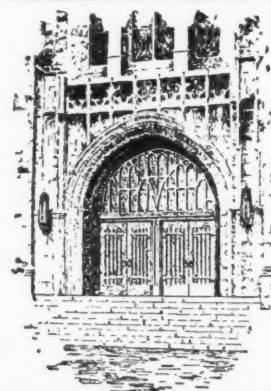
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement

A—Anthem (for church).

AH—Anthem for Hebrew temple

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop-letters, next after above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

M—Mother's Day.

N—New Year.

P—Palm Sunday.

S—Special.

T—Thanksgiving.

After Title:

c, q, cq, qc—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s, a, t, b, l, m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.)

o, u.—Organ accompaniment, or un-

accompanied.

pu—Partly or perhaps unaccompanied.

e, d, m, v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af, Bm, Cs—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

q—Quartet.

r—Response.

s—Soprano.

t—Tenor.

u—Unaccompanied.

v—Violin.

w—Women's

voices.

3p.—3 pages, etc.

3-p.—3-part, etc.

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SEPTEMBER 1953

No. 9

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ORGAN PAVILION ON THE RIGHT
and what seems to be an open pavilion almost as large on the left is merely
the left end of the covered connecting porch, matching another ending the
walk out from the right, as can be seen clearly enough from the other picture
herewith reproduced.

THE AMERICAN ORGANIST, September 1953

Recitals in Balboa Park, San Diego

By WILLIAM A. GOLDSWORTHY

Played by Royal A. Brown every Saturday and Sunday

A MUST among southern California trips is a visit to Balboa Park in San Diego to hear Royal A. Brown play one of his recitals to an outdoor audience. Organ and recitals date from 1915 when Adolph B. Spreckles of San Francisco and John D. Spreckles of San Diego presented the peristyle, building, and instrument to the City to commemorate the Panama-California Exposition. Dr. Humphrey J. Stewart played the first recital Jan. 1, 1915, and the recitals have continued to date with the exception of a short period during worldwar-2.

The exposition buildings have been made permanent features and comprise different state units. The Park is an exquisite setting for music—palms, pines, eucalyptuses, flowering shrubs everywhere. For beauty of location there is no comparison we know of.

The organ was built by Austin, a 4-59, with Harp and Chimes, only 6 borrows indicated at that time though stop-list presentations in these pages were not nearly so exact and detailed as now. There was one 3-rank mixture, no off-unisons, Swell, Orchestral, Solo separately enclosed, Great and Pedal unenclosed; 20 h.p. Orgoblo.

The building, two tall stories high, is of striking architecture, with a large stage-like central section showing the organ recessed, as in any hall; a metal curtain rises and lowers mechanically for the use of the organ. The shell faces north to protect it from the sun. The climate is so mild that no heaters are required; the organ remains today as perfect as when first installed.

In the building are four studios, three large hallways, two workshops; there is a 14' space between ceiling and roof, which gives a thermos-bottle protective effect. Also there is a small audience-hall where, when it rains, Mr. Brown invites his listeners to sit and hear him play. The peristyle describes an arc from both sides of the building and makes a delightful promenade offering a view of the Park and bay.

Recitals are played generally on Saturdays and Sundays at 2:30, but during July 1953 they were played Sundays at 2:30 and Mondays at 8:00, and during August, Sundays at 2:30 and Mondays at 8:15. Dr. Stewart was official recitalist from the first, with Mr. Brown acting as his assistant for many years; on Dr. Stewart's death Mr. Brown succeeded him in 1932. He is an organ pupil of Dr. Albert Riemenschneider, and Marcel Dupre—and for twenty years now he has been studying and playing for the groups who frequent parks.

"Our music is planned to have the widest possible appeal," he says, and the programs reproduced here show the details. The request-numbers most frequently mentioned are Bach's D-minor Toccata & Fugue, Handel's Largo, Saint-Saens' The Swan. He has one of the largest libraries of serious and popular music we have ever seen—some 8000 numbers. Perhaps the average organist would weary of the demands of this post, but Mr. Brown goes on like the brook; perhaps the continual cigar helps—the San Diego Evening Tribune last year published a 3-column picture of

A recitalist who is willing to serve his employer and his fellowmen in the kind of music they want, along with ample doses of the classics but none of the antique and none of the monstrous moderns who make noise but not music.

him playing the organ and smoking that cigar.

We went to hear him and the organ on a late February afternoon, as the sun went down, giving an ethereal sheen to the whole landscape. There was no wind, so the tone carried to a whisper everywhere through the pavilion with its myriad seats. Charles Marsh and I listened from every possible location and the effect was the same at every spot. The great structure itself gives the tone a remarkable boost.

We stayed, the three of us—Mr. Brown, Mr. Marsh, and I—until the sun was set and the full moon made the whole scene eerie. Mr. Brown smoked his cigar assiduously, reminding me of a certain friend in the east; that continual cigar seems to buoy the two B's, Brown and Buhrman.

One delightful extra-curricular activity is escorting hundreds of school children all through the organ—a wonderful way to create your future clientele. Over the nation we have had municipal organs come and go, but San Diego has an organist who makes its organ go on continuously through the decades. His success, in my mind, lies in the fact that he plays musically a program which attracts. The musician will get a little Bach, Franck, and Karg-Elert; the man with popular tastes will sit through these gladly when he sees further on in the program a suite by Bizet, some Victor Herbert, and maybe the Handel Largo—then going home to the mighty smash of full-organ on a Sousa march.

There are, unfortunately, players who scoff at such recitals, but the proof of the pudding is in the eating; their scoffing has silenced almost all other municipal organs while Mr. Brown keeps San Diego's going on and on. These scoffers are unable to draw a corporal's guard on a repeat program in a town, whereas Mr. Brown, after twenty years, still draws his crowd twice a week. And when I grow so modern or so ancient that I cannot enjoy a mixed program such as these, I shall lay me down and join the great company of musicians who believed that a melodic line was no handicap.

The City distributes a 4-page 5x8 pamphlet about the organ, with pictures of the pavilion, Mr. Brown playing the console (this time without cigar), and Leonard Dowling, custodian, standing erect in one of the Austin universal windchests—familiar to T.A.O. readers as that type in which the custodian can enter the chests while the organ is being played and make adjustments in the mechanisms overhead when such are needed.

According to the Evening Tribune, Mr. Brown "on new-year's eve 1914" when the Spreckles organ was used in its first concert, was pianist in the Hotel del Coronado en-

semble and was also "playing organ in Rudder's Grille, downstairs in down-town San Diego." The Park was taken over "by the Naval Hospital" during worldwar-2 and concerts ceased; "then in 1947, in response to public demand, the concerts were resumed and Mr. Brown was back at the console." Continues the Evening Tribune:

"Baseball is still important to him. But he still will leave it quickly for music. When the stars come out Monday night and owls swoop on luminous wings, a crowd will gather in the Plaza de los Estados. The organ speaks in a voice that lifts the heart over the eucalypti. Lovers steal a kiss in the dark. And 'Monk' Brown plays on."

Mr. Brown supplied the following data from the Park & Recreation Director's report for the season July 1, 1951, to June 30, 1952:

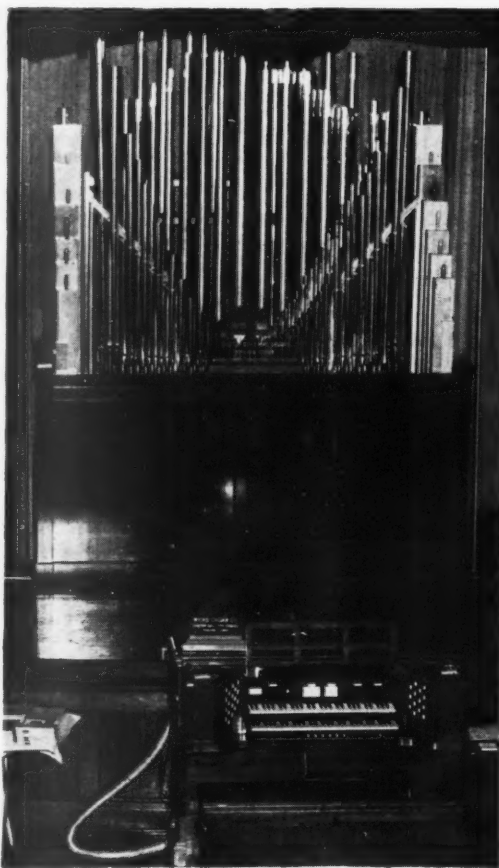
The Saturday & Sunday organ recitals drew a total of 52,000 persons and 3500 more attended the seven holiday organ concerts; 500 came for informal demonstrations and inspections, and 46,000 attended other events, some of which used the organ. That made a total of 102,000 persons attending Balboa Park affairs for the year, the organ recitals drawing over half of them, which would average about a thousand visitors for each recital.

In addition, pavilion and Park were used during that period by two public-school groups, an Easter parade, two band concerts, Rotary Club luncheon & concert, four navy band concerts, Easter sunrise services, etc. Each organ recital begins with the playing of "America" and ends with "The Star-Spangled Banner." What Mr. Brown plays to make people happy is reflected in the programs and materials appended, including some representative programs, and then representative repertoire, all from 1953.

ADDENDA

It would be almost criminal to mention rain to a southern Californian but since the question is definitely in the reader's mind it can be said that rain rarely interferes with the recitals; sometimes it does; and sometimes Mr. Brown meets the situation by inviting his then smaller audience to come in out of the rain and both hear and watch him play, as the Author has reported. In T.A.O.'s report of 1918 the figures were supplied by Dr. Stewart; during 1917 he and his 40 guests played 307 recitals, and ten others planned had to be omitted that year because of rain. During the

prior five-year period unfavorable weather stopped the music only 28 times. Recitals then were once a week; now they are given twice weekly.—Ed.



A WICKS PORTABLE UNIT

which the Wicks Organ Co. moves all over the country to demonstrate by actual heaving what can be done with but six ranks; here the organ and console are shown on a parish house stage; to the left of the organ, not seen here, is a case showing the complete compact Wicks action-parts behind glass.

Representative Programs

*Couperin, Tendre Nanette; Fleurie.
Daquin, Coucou
Purcell, Trumpet Tune & Air
Bach, Fugue Cm
Beethoven, Son.Gm: four mvts.
Fallá, Terror Dance; Song of Fisherman; Ritual Fire Dance.
Waldteufel, Espana
Holtzmann, Cake-Walk Smokey Mokes
Anderson, Sleigh Ride
Lemmens, Finale D
*Herold, Zampa Overture
Handel, I Know That My Redeemer
Guilmant's Sonata 3
Liszt, St. Francis & Birds
Lincke, Glow-Worm
Confrey, Kitten on the Keys
Widor, Son.5: Toccata
*Eilenberg, Life a Dream
Kuhlau's Sonata C
Handel, Fugue Gm
Godovsky, Old Vienna
Lieurance, Waters of Minnetonka
Vierne, Son.4: Romanza
Bach, Fantasia & Fugue Am
Dvorak, Humoresque
Stewart, Spanish Military March

*Bach, Fugue Cm
Purcell, The Bell Symphony
Lang, Tuba Tune D
Chopin, Etude E
Beethoven, Sym.5: Andante
Avery, Familiar Themes Concerto
Lehar, Merry Widow Potpourri
*Lynes, Son.C: two mvts.
Smith, Indian Summer
Haydn, Surprise Sym.: Andante
Kohlmann, March Scherzo C
Spark, Jerusalem the Golden
Gautier, Le Secret
Herbert, Naughty Marietta Melodies
*Gounod, Marche Romaine
Rogers, Revery F
Liszt, Hungarian Fantasy
Mendelssohn, Venetian Boat-Song
Consolation
Saint-Saens, Danse Macabre
Guilmant, Marche aux Flambeaux
*Bach, Prelude G
Knapp, Open the Gates
Wagner, Meistersinger: Prize Song
Arndt, Marionette Caprice
Bartlett, A Dream
Lacomb, Balcony Serenade
Hermann, Coconut Dance

Fitzpatrick, Colonial Medley
Friml, Katinka Selections
*Wagner, Tannhaeuser Overture
Boellmann, French Rondo
Brahms, Cradle Song
Dvorak, Songs my Mother Taught
Kabalevsky, Galloping Comedians
Capocci, Toccata Ef
*Von Suppe, Light Cavalry Overture
Verdi, Trovatore Selections
Nevin, The Rosary
Mareaux, Toccata
Alter, Dolly Dimples
Strauss, Artists' Life Waltzes
Frysinger, Toccata A
Chopin, Polonaise Csm
Saint-Saens, Heroic March Ef
*Chopin, Military Polonaise A
Massenet, Elegy
Miles, Tulips Intermezzo
Rossini, Seville Overture
Luders, Prince of Pilsen Medley
Mendelssohn, Rondo Capriccioso
Nevin, Mighty Like a Rose
Meyerbeer, Grand Coronation March
*Gomez, Guarany Overture
Strauss, Waltzes Op.316
Nevin, Narcissus

Massenet, Le Cid: Aragonaise
 Auber, Diavolo Selections
 Miles, Dainty Daffodils
 Howard, Time-Place-Girl Medley
 Chopin, Polonaise Heroique Af
 *Rossini, Seville Overture
 Rasbach, Dixieland Sonatina
 Verdi, Trovatore Selection
 Lavalee, Papillon
 Batiste, Communion
 Rogers, Slaughtering on Tenth Avenue
 Chopin, Polonaise Militaire A
 Saint-Saens, Marche Heroique Ef
 *Von Suppe, Light Cavalry Overture
 Liszt, Notturmo
 Behr, Tyrolienne Echoes
 Albers, Basket of Roses
 Weaver, Irish Overture
 Ivanovici, Waves of the Danube
 Bizet, Carmen Selection
 Bartlett, Polka de Concert Gf
 *Sibelius, Finlandia
 Burleigh, Deep River
 Sousa, Semper Fidelis March
 Rosey, Military Tactics March
 Schaum's American Mountain Calls
 Rogers, Carousel Selections
 MacDowell, Indian Love Song
 Benedict, March of Templars
 *Bach, O God Thou Most Pure
 Chopin, Nocturne Df
 Handel's Sonata G
 Liszt, Hungarian Rhapsody 2
 Yradier, La Paloma
 Serradell, La Golondrina
 Fernandez, Cielito Lindo
 Coward, Bitter Sweet Selections
 Cadman, Anniversary March
 *Bach, Clavier Book: 8 pieces
 Campra, Rigaudon
 Widor, Son.4: Adagio
 Engelmann, Melody of Love
 Romberg, Central Park Selections

Grainger, Shepherds Hey
 Country Gardens
 Liszt, Hungarian Rhapsody 9
 *Boieldieu, Bagdad: Overture
 Schumann, Traumerei; Romanza.
 Bach, Gavotte Bm
 Mozart, Giovanni Minuet
 Chopin, Nocturne Df
 Ketelbey, Chinese Temple Garden
 Gounod, Marche Militaire Ef

Memorial Day Program

Vierne, Son.1: Allegro
 Knapp, Open the Gates
 Guilmant, Marche Chant Seraphique
 Fletcher, Fountain Reverie
 Brahms, Hungarian Dance Gm
 Fitzpatrick, Colonial Medley
 Becker, Sortie Solennelle Ef

This was merely the regular Saturday program and not any special civic celebration of Memorial Day, though it was played May 30.

Easter Program

Mendelssohn, Thanks be to God
 Bach, Son.4: Andante
 Kreisler, Alt Wiener Tanzweise
 Handel, Hallelujah Chorus
 ar.Bach, Come See the Place
 Ancient, O Sons and Daughters
 Palestrina, The Strife is O'er
 Anc., Christ the Lord is Risen
 Liszt, Hungarian Fantasy

Again, this was merely a program on Easter Day, April 5, and not any kind of a celebration; it was the regular Sunday afternoon organ recital.

Other Selections

And here are some other numbers used by Mr. Brown, listed here for the benefit of anyone willing to learn—namely that all serious music is definitely not what the public wants, that organists lose their jobs when they fail to re-

member this, and that by following it Mr. Brown has succeeded in two recitals a week over a period of more than two decades. We do not include here any of the classics which sprinkle all Mr. Brown's programs, but note only such things as most organists would be afraid to play. These are not recommended by T.A.O. for recitals in churches; we are here talking about recitals in auditoriums for entertainment purposes only. And what instrument in all the world can compete with the organ in that field? The following list is small because a great many more programs than intended have already been quoted in full here. Mr. Brown and his organ should be on radio and television.

Adams, The Holy City
 Anderson, Blue Tango
 Fiddle Faddle
 Bartlett, A Dream
 Cadman, Festival March C
 Chaminade, Pas Des Amphores
 Scarf Dance
 Diggle, Wee Kirk Wedding Song
 Donizetti, Sextette
 Farnam, Toccata
 Federlein, Scherzo-Pastorale
 Guilmant's Sonata 2, Sonata 4.
 Howell, Rustic Dance
 Liszt, Liebestraum
 MacDowell, To a Wild Rose
 Macfarlane, Scotch Fantasia
 Rachmaninov, Prelude Csm
 Rubinstein, Kamennoi-Ostrow
 Silver, Jubilate Deo
 Stoughton's In Fairlyand Suite
 Strauss, Voices of Spring
 Wagner, Tristan Liebestod
 Weaver, The Squirrel
 Yon, Gesu Bambino

Baroque Was Born Here

Remarkable discovery in our Sister Republic to the South

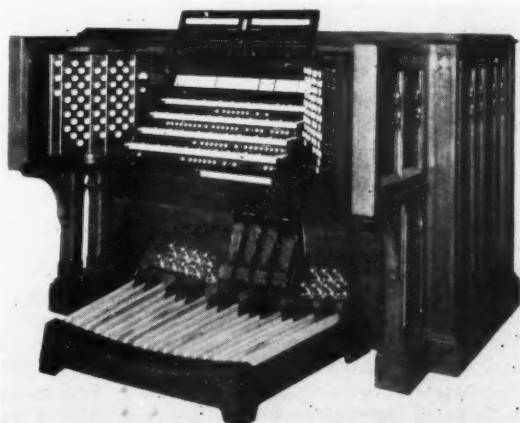


To frighten little children and make the sinners quake, that was the aim of the dear dead saints when they invented the Baroque organ, and lest organ and music were not enough to achieve terror, they painted the lips to further depict the horrors both pipes & music were intended to broadcast. Thus far an intensive research has failed to unearth any better clue to the purpose & effect of Baroque than these painted pipes from the case of "an old organ" in the church at Cuitzeo, Mexico, some hundred miles northwest of Mexico City. You are indebted to Norman Bennernagel of San

Francisco for being thus able at last to see the beginnings and understand the true spirit of Baroque. Mr. Bennernagel discovered the picture of the organ case in a copy of the Pemex Travel Club Bulletin and promptly transmitted it to T.A.O.

The Bulletin speaks of a convent in Cuitzeo some 400 years old, but no mention is made of the church or the organ, though the case contains 20 pipes, ten in the center panel, five each in the panels left and right. Because of technical difficulties it was inadvisable to attempt an enlargement of the

Baroque picturization, though the reproduced photo in the Bulletin is 7 1/2" x 4 7/8". Sorry, there is no mention of either church or organ in the Bulletin, so it's mere guesswork to infer the church may possibly be attached to that ancient convent.



CASAVANT IN FORT WORTH, TEXAS

A small plate of a big organ just to show how a big state does things in these days when all too many organists and churches think smallness—in the department of music—is all right. Broadway Baptist thinks nothing of the sort. Sorry, no description of console is possible.



Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

It was a hot summer day, fairly good congregation, a substitute organist; organ, organist, and choir in high rear gallery; non-liturgical church—one of those free-for-alls in which the preacher improvises to his heart's content and the officers of the church stand in the rear hall or by the open door and talk loudly enough to create a disturbance for everybody within. Funny world. If we think the church is unimportant, let's close it and run a theater or garage or something that is worthy of respect.

The substitute organist was playing the choralprelude type of music when I arrived at 10:50; the organ is one of the muddy affairs so popular thirty years ago, which were responsible for the present unwarranted violence of the swing to the extreme opposite in upperwork foundationless music. He used at least three numbers, with breaks of dead silence between; I was thankful he attempted no improvised bridges; the silence was not damaging.

At 11:00 he went into a strong crescendo to ff, stopped abruptly, a moment of silence, and then the preacher's opening sentences—not stupid, as most of them are, but intelligent & appropriate. That crescendo effectively announced the opening of the talking part of the services. I'm not sure if that type of organ prelude was good for a congregation lacking in appreciation of what a church-service should be. Seems to me Christ has never yet gotten sufficient credit for His unprecedented & unfailing wisdom; I fear here we were casting pearls before swine, putting new wine into old wine-skins and ruining the whole works. Other than myself, I doubt if there was one music-conscious person in the whole congregation. Should we not mark this down as one more evidence of the 1953 profession's urge to raise the standards of everybody coming anywhere near an organist? Certainly that ancient music was not a fitting prelude to a totally improvised non-liturgical service.

The final chord on each stanza of each hymn was held fff much too long; by actual hearing, it is more satisfactory to let the organ's final chord fade out almost exactly as the voices do, then give a moment for breath-catching, and go on with the singing. Actually a congregation doesn't need so much time between stanzas as the organist thought fifty years ago. Keep going; don't let any part of the service die of old age.

This organ was all 8' mud, giving no life to the hymns. The organist could & should have done something about that, by using his 4' manual couplers. He knew all the good story-books written for organists say we should vary the accompaniment for varying stanzas, so he did it—in one case by silencing the Pedal Organ throughout. From actual hearing I'm not convinced the congregation wants to do anything in the wide world other than at that moment sing that hymn heartily & lustily; and the more fussing & fuming & frilling the organist does in his part of the show, the worse it is. When congregations sing hymns, let's stop messing around with them. This advice doesn't come from my personal invention but from hearing such men as Walter Baker, Dr. Clarence Dickinson, Hugh Giles, and all down the alphabetical list to Ernest White. And no organist can adopt or invent better models than these gentlemen.

A soprano sang a solo, but the organ was too loud to say how well her job fitted into the rest of the service. For a sung response the organ gave a loud chord, held it unmercifully long, and then went on with it, a voice or voices coming in eventually on the pianissimo order; if voices cannot be trained to give 99% of the response effect, better omit responses.

A detail of church management: there was a head-usher standing by the rear open door, but he did nothing to stop the men in the hall or by the outer door when they were talking so loudly as to disturb what this and every other church tries to call "worship." Can the Almighty take that sort of thing as worship? I think the organist can and should do something about it; he and the preacher are probably the only paid servants of the congregation and it's their duty to render faithful service, not cowardly. Go to your preacher and then your officers in the right way and report what happens; you'll most likely find them not only happy to make corrections but also grateful to you for caring.

For the money-collecting, a violinist did a solo-violin number (meaning no organ) which was fine music—just like the pearls we're supposed not to cast before unappreciative swine. This congregation was not swine; its understanding of classic church music was merely 100% lacking, exactly as is a pig's appreciation of Bach. A service should never be like a crazy-quilt, thrown together from convenient left-overs; it should be like a cathedral, every part fashioned for and fitted to every other. And in that detail the organist is more important than the preacher.

Dr. Matthews got himself kicked out of the nation's service by Ike Eisenhower when he reported in Mercury that the commies had their choicest propagandists in the Christian pulpits, and lots of otherwise intelligent people resented the statement. But not I. I've heard entirely too many sly pro-commie comments from preachers in Christian pulpits, and I heard another here. Since the preacher guilty of it should be reprimanded, here's the reprimand to him: Harry VerStrate, of the First Reformed, Metuchen, N.J., substituting in the Church under review. No, he didn't say the commie plan of ruling all mankind was best; he did like all the other short-thinkers and merely said Mr. McCarthy was a very bad boy for unearthing commie acts & tendencies perpetrated against freedom in our once-gloriously free America. And I say the devil take such short-intelligenced thinking, because I know that sort of statement from the pulpit brings on wide rejoicing in commie-land. If anybody is so dumb as not to know the facts, Mr. McCarthy does the digging and the naming, and he's done it so efficiently that the F.B.I. and other proper agencies in our land have kicked a lot of these people—unearthed by Mr. McCarthy—out of office and in some cases out of America and for that heaven be praised for Mr. McCarthy.



RICHNESS NOT PROHIBITED YET

The Aeolian-Skinner opened March 10, 1953, in Cathedral Church of St. Paul, Boston, has 69 Voices, 97 Ranks, 88 Stops, 5,524 Pipes, according to the Builder's figures; to save the buyer's money the case combines a minimum of speaking-pipes against a drapery background.

FORT WORTH, TEXAS

Broadway Baptist

Casavant Freres, 1952

V-78. R-90. S-98. B-15. P-5585.

PEDAL: V-10. R-13. S-26.

- 32 (Resultant) 12
 16 Diapason 32w
 Bourdon 44
 (Flute Conique-G)
 (Lieblichgedeckt-S)
 Violone 44
 (Gamba-L)
 (Dulciana-C)
 10 2/3 Quint 44
 8 Principal 44m
 (Bourdon)
 (Lieblichgedeckt-S)
 (Violone)
 5 1/3 (Quint)
 4 (Principal)
 Night Horn 32
 IV Mixture 128
 19-22-26-29
 32 Bombarde 68
 16 (Bombarde)
 (Fagotto-S)
 8 (Bombarde)
 4 (Bombarde)
 — (Chimes-C)

ANTIPHONAL

- 16 Bourdon 44
 8 (Bourdon)
 Violoncello 32
 GREAT: V-19. R-22. S-20.
 16 Flute Conique 68
 8 Diapason 68
 Violin Diapason 68
 Hohlflöte 68
 Rohrflöte 68
 Gemshorn 68
 4 Octave 68
 Flute h 68
 2 2/3 Twelfth 61
 2 Superoctave 61
 IV Mixture 244
 19-22-26-29
 8 Trumpet h 68
 — (Chimes-C)

ANTIPHONAL

- 8 Principal 68
 Melodia 68
 Dulciana 68
 4 Octave 68
 Lieblichflöte 68
 2 2/3 Twelfth 61
 2 Fifteenth 61
 SWELL: V-25. R-28. S-25.
 16 Lieblichgedeckt 68
 8 Geigenprinzipal 68
 Stopped Flute 68
 Viola da Gamba 68
 Salicional 68
 Voix Celeste GG 61
 Aeoline 68
 4 Octave 68
 Fl. Triangulaire 68
 2 2/3 Nasard 61
 2 Piccolo 61
 IV Mixture 244
 12-15-19-22
 16 Fagotto 68

- 8 Trompette 68
 Oboe 68
 Vox Humana 68
 4 Clarion 68
 Tremulant

ANTIPHONAL

- 8 Geigenprinzipal 68
 Rohrflöte 68
 Spitzflöte 68
 Flute Celeste GG 61
 4 Flute h 68
 Gemshorn 68
 2 Superoctave 61
 8 Trumpet 68
 Tremulant

CHOIR: V-13. R-13. S-15.

- 16 Dulciana 68
 8 Concert Flute 68
 Quintadena 68
 Viola 68
 Dulciana 68
 Unda Maris GG 61
 4 Lieblichflöte 68
 Violina 68
 2 2/3 Nasard 61
 2 Flageolet 61
 1 3/5 Tierce 61
 8 Cor Anglais 68
 Clarinet 68
 — (Magniharp-L)
 Chimes 25
 Tremulant

SOLO: V-11. R-14. S-12.

- 16 Gamba 68
 8 Grossflöte 68
 Grossgamba 68
 Viole d'Orchestre 68
 Viole Celeste 68
 4 Octave 68
 Concert Flute 68
 IV Mixture 244
 12-15-19-22
 8 Orchestral Oboe 68
 French Horn 68
 Tuba Mirabilis 68
 — Magniharp 37
 Tremulant

COUPLERS 51:

- Ped.: G-8-4. g-8-4. S-8-4. s-8-4. C-8-4.
 L-8-4.
 Gt.: G-8-4. g-16-4. S-16-8-4. s-16-8-4.
 C-16-8-4. L-16-8-4.
 Sw.: S-16-8-4. s-16-4. C. L-16-8-4.
 Ch.: S-16-8-4. C-16-8-4. L-16-8-4.
 Solo: G. C. L-16-8-4.

L means Solo, s means Antiphonal

Swell, g means Antiphonal G.

Crescendos 4: Ss. C. L. Register.
Crescendo Couplers 1: All shutters to Swell shoe.Combons 44: P-6. G-6. g-3. S-6. s-3.
C-6. L-6. Tutti-8.

Ensembles 1: Full-Organ.

Reversibles 13: G-P. S-P. C-P. L-P.
S-G. C-G. L-G. C-S. L-S. S-C. G-L.
Antiphonal On. Antiphonal On Main Off.

Cancels 5: G. S. C. L. Tutti.

There is also listed a Celesta Sub,
which we cannot interpret, since there
is no Celesta listed in the stoplist.

There is a Magniharp in the Solo; per-
haps this is called Celesta for con-
venience and the device plays it an
octave lower.

Main organ is in the chancel, divided
left and right; Antiphonal is in the rear,
again divided left and right. Console
is in the chancel.

HATTIESBURG, MISS.

First Baptist

Memorial to Dora Mars Ross

Kilgen Organ Co.

Dedicated, May 12, 1953

Recitalist, Virgil Fox

V-29. R-32. S-42. B-11. P-2093.

PEDAL: V-3. R-3. S-15.

Enclosed

- 32 (Bourdon-Resultant)
 16 Majorbass 32
 Bourdon 56
 (Rohrbordun-S)
 8 Octave 56
 (Bourdon)
 (Rohrflöte-S)
 4 (Octave)
 (Bourdon)
 2 (Octave)
 IV (Plein-Jeu-S)
 16 (Trompette-S)
 8 (Trompette-S)
 4 (Trompette-S)
 — (Chimes-G) pf

GREAT: V-7. R-7. S-8.

Enclosed

- 8 Diapason 61
 Hohlflöte 61
 Gemshorn 61
 4 Principal 61
 Koppelflöte 61 pf
 2 2/3 Twelfth 61
 2 Fifteenth 61
 — Chimes pf
 SWELL: V-12. R-15. S-12.
 16 Rohrbordun 73
 8 Geigen-Diapason 73
 Rohrflöte 73
 Viole de Gambe 73
 Viole Celeste 73
 4 Fl. Triangulaire 73
 2 Flautino 61
 IV Plein-Jeu 244
 8 Trompette 85-16'
 Oboe 73
 Vox Humana 61 pf
 4 Clarion 73
 Tremulant

CHOIR: V-7. R-7. S-7.

- 8 Concert Flute 73
 Viola 73
 Dulciana 73
 Unda Maris 61
 4 Zartflöte 73
 2 2/3 Nasard 61 pf
 8 Clarinet 73
 Tremulant

COUPLERS 23:

- Ped.: G-8-4. S-8-4. C.
 Gt.: G-16-8-4. S-16-8-4. C-16-8-4.
 Sw.: S-16-8-4.
 Ch.: S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.
Combons 30: P-6. G-6. S-6. C-6.
Tutti-6.
Ensembles 1: Full-Organ.
Reversibles 1: G-P.
Cancels 5: P. G. S. C. Tutti.
Blower: Orgoblo.

Mr. Fox

Handel, Con. 4: Allegro Moderato
Bach, In Dulci Jubilo;
Come Sweet Death; Toccata F.
McAmis, Dreams
Reubke's Sonata
Bossi, Giga
Sowerby, Son.: Very Slowly
Reger, How Brightly Shines

WICKS ORGAN CO.

A Demonstration Unit

V-6. R-6. S-24. B-17. P-450.

PEDAL: V-0. R-0. S-8.

16 (Rohrgedeckt-S)

(Gemshorn-G)

8 (Principal-G)

(Rohrgedeckt-S)

(Gamba-S)

5 1/3 (Rohrgedeckt-S)

4 (Rohrgedeckt-S)

8 (Trompette-S)

GREAT: V-3. R-3. S-10.

16 (Gemshorn)

8 Principal 61

(Rohrgedeckt-S)

Gemshorn 97-16'

4 Octave 61

(Gemshorn)

2 2/3 (Gemshorn)

2 (Gemshorn)

1 3/5 (Gemshorn)

— Chimes pf

Tremulant

SWELL: V-3. R-3. S-6.

8 Rohrgedeckt 97-16'

Gamba 73

4 (Rohrgedeckt)

(Gamba)

2 (Rohrgedeckt)

8 Trompette 61

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register.

Combons 6: Tutti-6.

Ensembles 1: Full-Organ.

Cancels 1: Tutti.

Derivation of the borrows was not sufficiently identified in the stoplist provided; if you do not like the way it is done here, switch the same number of pipes around in any way you like and it will come out all right.

Regardless of all else, this makes a good-sized unit for any small church, and still gives the organist much to work with; for all practical purposes, so far as normal use is concerned, the effect is vastly more than the six

voices contained, thanks to borrowing.

If the whole instrument were enclosed behind extremely wide-openable shutters, it would be even more musical. The couplers will be invaluable.

STOPLISTS FOR T.A.O.

Too many are incomplete

An organ is a technical physical thing that demands exactness and completeness if it is to be worth anything to our readers. Too many are sent when the organ is not an organ at all but only an idea on paper. And too many are so incomplete as to require more correspondence than T.A.O. office has time for.

Unless a stoplist represents an organ actually built and installed, and gives all the essential details—including name of organist, date of dedication or completion of final finishing—little if anything can be done about it.

Another vital factor is cooperation, one advertiser with another; just as T.A.O. does not publish a stoplist without giving credit to the builder in print, so also we expect the builders to give credit in turn when they've used the products of other advertisers—Maas percussion, Murlin console-lights, Organ Supply Co. products, Orgelectra, Orgoblo, Reisner parts, and all the rest.

Death of an Era

By RICHARD F. MINNICH

Who likes the organ well enough to own one for himself

I've just attended a funeral—for another organ. It was ignominious; the kind that wreckers give. It closed the doors of silence more securely on the golden era of concert organs.

The victim: The original Jamestown Exposition concert hall organ, built by Austin in 1907; 40 ranks, 4 manuals.

The place: Academy of Music, Brooklyn, N.Y. The organ was presented in 1908, as a memorial of Benjamin Thompson Frothingham, Director of the Brooklyn Academy of Music and Secretary of the Brooklyn Philharmonic Society.

The Date: August 11, 1953.

The patient was not given up without a struggle on the part of a few. Even the contractor—on whom the organ was loaded as part of a contract to remodel the concert hall into a theater with stage—made valiant efforts to find it another home. He tried to interest Jamestown and the State of Virginia, for the approaching 50th anniversary of the Exposition. Meyer Berger of the New York Times wrote an appeal for it in his column on New York. Several churches in the metropolitan area looked at it, but interest waned when they saw the cost-figures for removal and re-installation.

After three months of lingering, the crisis came.

The pastor of one church, the music director of another, and I, gathered at noon, filled its lungs with air, played its sonorous Diapasons (10 ranks, 6 of them good ole' 8' tone), and Reeds (9 ranks), listened to its strings, envisioned it tossing off real concert music as it did three and four decades ago. We had an eleventh-hour conference. No way or means in sight. We shook our heads and departed. The

wrecker got it—as a gift.

In Europe they keep their organs alive for centuries. They grow to love them, and the organs give back the richness of their age, in turn.

Here we don't even give a decent burial.

Two years ago I proposed a Museum for Organs. In my mood today I'd call it an Organ Heaven. There's none such in existence. . . . virgin territory, there.

I still think it would benefit the organ world, and be a cultural achievement for many others to enjoy. It would be a place to which every organ, tired from its labors, could be given. There its best features would be preserved. A set of excellent pipes, or a piece of interesting action. The nameplate. A photo. Its history. The remainder, disposed of with decorum. The beautifully seasoned wood, cut into convenient sizes, to be given to manual-craft schools. Educational exhibits made for circulation among other museums and schools. Not one piece to get back into commercial use again, except the pipe-metal which would be salvaged especially for builders to make new pipes for new organs.

Every organbuilder in the country would heave a sigh of relief.

If sufficiently worthy, occasionally an organ would be preserved in its entirety for the dual role as an exhibit, and to be played—in concert.

How about a manual-crafts school for boys as one of the activities? A library of organ literature and manuscripts, of course. A laboratory demonstration of the physical properties of wind-produced sound. Exhibits of the latest accomplishments of organbuilders. Other good things. An effective public-relations program for the organ industry? Believe me, it is needed—or soon will be. Organbuilders might be busy at the moment, but it's a shortsighted industry that wouldn't welcome the widening of its scope.

Remember, the Concert Organ Era is dead!

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August 1	Methuen, Mass.
August 2	Methuen, Mass.
August 7	Evanston, Ill.
November 2	Bethlehem, Pa.
November 7	Princeton, N. J.
November 10	Albany, N. Y.
November 14	New Haven, Conn.
November 23	Princeton, N. J.
December 6	Poughkeepsie, N. Y.
December 23	Princeton, N. J.
January 27	Columbus, Ohio
January 29	Painesville, Ohio
February 1	Kansas City, Mo.
February 4	Mt. Vernon, Iowa
February 5	Omaha, Neb.
February 8	Denver, Col.
February 10	El Paso, Texas
February 15	Claremont, Cal.
February 17	San Francisco, Cal.
February 18	Berkeley, Cal.
February 19	Sacramento, Cal.
February 23	San Jose, Cal.
March 15	Princeton, N. J.
March 27	Rumson, N. J.
March 29	Princeton, N. J.
April 2	Baltimore, Md.
April 3	White Sulphur Spring, W. Va.
April 5	Sea Island, Ga.
April 6	Ponte Vedra Beach, Fla.
April 7	Daytona Beach, Fla.
April 9	Charlotte, N. Car.
April 10	Hollins, Va.
April 11	Hot Springs, Va.
April 19	Wellesley, Mass.
April 21	Rochester, N. Y.
April 25	Bryn Mawr, Pa.
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May 10	Princeton, N. J.
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EDITORIAL COMMENTS - AT YOUR OWN RISK

Values

MY VILLAGE has two churches, alphabetically Catholic and Episcopal; the Catholic puts its musicians in the high rear gallery where they belong along with the organ, the Episcopal put theirs in the wide-open chancel in the front along with the organ, where the churchmen see everything that goes on. So what we see is equally important with what we hear. It's an Austin 2m, rebuilt a few years ago; volunteer adult choir as good as any volunteers I've heard regularly.

Only one of the soloists picked out of the chorus for incidental work has ever made the mistake of turning to face the congregation, instead of remaining in correct position facing the choristers on the opposite side. I don't attend very often nowadays; I'm increasingly peevisish with the passing years and can't tolerate the sight of wiggle-fingers or arm-wavers.

Organist is Mrs. John S. DeLamater and the only thing wrong with her is that she has thus far refused to direct the choir, though in every single case of the several dozen times I've attended services there with wiggle-fingers absent, Mrs. DeLamater has run the choir not only without the least failure on their part or hers, but with an unostentatious command that is precisely as it should be. Why this otherwise delightful church hires an arm-waver is a deep secret I've never been able to discover, excepting that the organist has in the past always refused to take both jobs. Modesty is a virtue, true enough; but decorum in a church service is an even greater virtue, and since my little high-Episcopal five miles distant has a woman organist who never once wiggles a finger, waves an arm, or twitches an eyebrow at her choristers—which is also the admirable conduct of Mrs. DeLamater when she's been alone in control on Sundays—I'm not in the mood to forgive the stupidity practised in my local church in this antiquated two-headed responsibility.

Actually on every conceivable test, it is the organ that runs the choir in the service, and the organ in turn is run not by a wiggle-fingers but by an organist. And when organists can maintain the superb conduct of these two ladies, I no longer have sympathy with the innumerable arm-wavers I've seen wherever I've seen organists.

You'd think this is an eulogy for an organist, but it's not; it's only a defense of sanity, using a woman organist to put the men to shame for their follies. Mrs. DeLamater has in her choir one of the most superbly artistic and whole-souled tenor soloists I've ever heard anywhere. She knows too that artistry, and whole-souled devotion to the song he's singing, is likely to make the singer highly temperamental; so she does as every organist should when so blessed—she turns the organ into his servant at the moment of his singing, making it serve his moods as he sets them. That is a tough job for any man. But here a woman gets away with it.

Incidentally this grand tenor is so thoroughly buried in the religious message of his song that he doesn't even realize he's singing it; from all observations, the song is singing itself. Wouldn't you like to have a whole quartet of voices backed by such competence & devotion as mark this man?

Many unthinking organ people try to tell churches the size of their auditorium should determine the money proper to spend on an organ. It would be like telling a man his weight should determine the money he spends on a car; if he's a fat man, he spends a lot; if he is a thin man, he spends little.

The size of the auditorium has nothing to do with the size

of an organ. It might affect the loudness, but that's all. Any builder could build a one-stop organ loud enough to annoy even a deaf man.

The determining factor in organ size is nothing more nor less than the quality of music the congregation wants, and that in turn is determined by the culture or lack of culture of the churchmen. If they are educated people with a music taste past the jive stage, they'll want a bit of richness in their church music; and richness comes, generally speaking, from size alone. An organ of a hundred voices is vastly richer than one of but ten, though any builder in the land could build a ten-voice organ loud enough to fill the largest auditorium known to man.

Long ago an organist was a stupid little old man with no intelligence and long hair; or an old maid. Then, in time, along came Miss Soosie and Dr. Pedalthumper, and progress began. Instead of being stuffed-shirts, some organists were nice people—live enough to enjoy a ball-game or round of golf; intelligent enough to know their first duty was not upholding their own dignity but the plain simple ministry of playing pretty tunes and warm harmonies for people who wanted to hear music but didn't have time to learn to make it for themselves.

If our conservatories are making any serious mistake at all today, it is the blunder of aiming at the creation of more professional musicians instead of inculcating an appreciation of intelligible music into the hearts of a wider public. Juilliard left his millions for that purpose, I think; Guggenheim also saw the need and was lucky enough to leave his millions to the exceedingly practical job of providing orchestral concerts for common gum-chewing coatless & occasionally bathless humanity—and right off the bat the Guggenheim money began to create a wider market for the professional musician's products. We don't want more professional musicians but a bigger market for the ones we already have.

But we still, in the organ world especially, have a lot of hangers-on who can see nothing but the high ethical principle of their profession and the enormous dignity they think is theirs. Stuff & nonsense; I don't like people of that type and wouldn't try to create a magazine to serve them. If an organist doesn't know what a tune is, or what his job is in the church that hires him, I wish he'd go into ditch-digging and stop calling himself an organist. Organists have a job to do. Miss Soosie darned well knows what it is, and she's leading Dr. Pedalthumper by the nose and trying to make him do it too. Sooner or later we'll again have organists like Bach who could go out in the back alley and sock a tenor on the nose. Speed the day.

I've had lots of organists make me mad but the guy who wrote "of the basic grammar in which ordinary ideas are clothed" in T.A.O. takes the cake; I wouldn't hire a man like that even to sweep the floor in our garage.

Our philosophy is that something good is always better than something of which we can say only that it's new. Newness of itself has no merit unless we include something more than mere newness. So we often, for innumerable reasons—all substantial as we see it after thirty years of effort—reprint photos of this or that. For one thing, it's more wholesome to see again a beautiful organcase of real merit than to see a chicken-fence in front of an organ masquerading as a case or grille or some other apology for cheapness. Honestly ornamental organcases are few and far between. Too bad.—T.S.B.

TODAY PROVES IT

"When the state is most corrupt, then laws are most multiplied."—Tacitus.



Choir Work, No.2

By ROWLAND W. DUNHAM
Associate Editor, Church Music

FOLLOWING the discussion on fundamental church-choir training a few remarks about some following procedures are in order. With the tonal balance and blend established by painstaking drill, the elements of enunciation of words understood and applied, the preparation of music for church services is obviously the objective.

With volunteer singers this rehearsal of the chosen musical selections may present certain difficulties. First of these is the matter of absences. Amateurs, and many alleged trained singers, cannot partake in the performance of choral music without rehearsal with much adequacy. To forbid attendance at service when the previous rehearsal has not been attended leaves the director short-handed. These hasty periods just before the service are of greatest value as reminders of the particulars already carefully rehearsed. While they may serve to give some preparation to those who are unfamiliar with the music, there must inevitably be a considerable lag in the full participation.

One of the best ways to meet this problem is to plan the succession of musical numbers far ahead, preferably for the entire season, with optional changes of course. In the choir folder assigned to each singer there should be distributed the music for three or four weeks ahead. In rehearsal programs the organist will keep well ahead of the services immediately ahead. The works more remotely distant can become familiar without much specializing on effects to be perfected later. Music for two weeks ahead should be given detailed attention bringing it close, if not quite to the detail expected at its performance in church. By this means the following work will be but a repetition of this music. By such a plan the singer will be quite ready to coordinate his efforts in the short tune-up before service, even though he has missed the midweek rehearsal.

Such a longrange plan will work for the greatest certainty in all respects. The absentee hazard will be reduced to the minimum where organization is efficient. Absence from rehearsal two or more weeks in succession may bar singers from a service, or at least from participation in works they might mar. More difficult compositions should be started in rehearsal far enough in advance to insure complete familiarity.

It is amazing to discover how few choirs have anything like a real plan. The indifferent organist who decides on the selection of any anthem at the last moment, hoping for the best, is false to his vocation. Drep in on many churches on a Sunday morning and witness the gesticulations of the organists who have not prepared the choral music thoroughly. The fine choirs will give evidence of artistic performance with little or no visible reminders from the console. There are of course a few exhibitionists who believe acrobatics to be proof of a temperament musicians are believed to possess.

In choral music it is easy to follow the lead of the showman and entertainer. The church is not the place for such impositions. Do not be misled by those who exploit effects that have no musical justification. For example, those who prolong chords at the most outrageous spots in the score, for some fancied gain in the emotional response of the listener, are guilty of a musical crime beyond the realm of art. To destroy the architecture of the music by rhythmical distortion is indeed unforgivable. Such a lack of elementary good taste would appear unnecessary to mention, were it not so common in public performance.

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YOUR BENEFACTOR

The late George Fischer who headed J. Fischer & Bro. during the decades when that firm was giving the organ world some of its finest organ music, especially useful at this season the *Deibler Christmas and Yon Gesu Bambino*, a publication policy being continued by Joseph A. Fischer, notably with his selection of Taylor's *Nativity Miniatures*, an easy composition for any organist.

CHRISTMAS SERVICES

The only purpose here is to present a few of the programs likely to be of greatest interest to our readers because they contain the greatest number of car-ols embodying the maximum beauty of the Christmas story—the one service in all the year when musical beauty must take precedence over everything else, and dogma be hanged. Unless the identities of all selections are adequately given, the program is rejected as being useless here.

PROLOGUE

"Not a myth, not a divine fairy story, not a fiction woven of stable-straw and star-light, Christmas is both a fact and a faith, a power and a prophecy of a world in which pity and joy join hands and walk, star led, in the way of the will of God. Only God could have thought of Christmas."—Joseph Fort Newton, quoted on the first page of the 20-page Christmas calendar of Washington Cathedral.

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'
(Five Editions)8111 North St. Louis Avenue
Skokie, Illinois

PAUL CALLAWAY

*The Cathedral, Washington
From All Services

Friedell, Song of Mary
Wright, Snow lay on the ground
Sowerby, Oh dearest Jesus
Warlock, Benedicamus Domino
Bach, Break forth O beauteous
D.M. Williams, O I would go
Sweetinck, Born today
H.C. Stewart, On this day
Warlock, Balulalow
Callaway, Hark the glad sound
Howells, A spotless Rose
ar. Thiman, Holly and Ivy
Daniels, The Christ Child
Warlock, Bethlehem Down
Warlock, Corpus Christi

DR. CLARENCE DICKINSON

*Brick Presbyterian, New York
Carols of Many Nations

ar. Garden, Lightly bells are pealing
ar. Mackinnon, I saw three ships
ar. Gulbins, Dark and still
ar. Dickinson, From heaven high
ar. Gaul, Who are these men
ar. Dickinson, In a stable

CYRIL BARKER

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Robert Elmore

CHURCH OF THE HOLY TRINITY

Rittenhouse Square, Philadelphia

ar. Dickinson, Come Marie Elisabeth
Widor, When the three star-led kings
ar. Dickinson, I wonder as I wander
Reger, Sleep my little One
Dickinson, Nowell

ar. Dickinson, O God of love

Nationalities in the order listed, Moravian,
English, Danish, German, Mexican, Corsican,
French, French, American (Appalachian),
German, American, Swiss. Calendar did not
indicate it but T.A.O. indicates the unasccribed
arrangements to Dr. Dickinson, because he

Eugene A. Farner

Harold Fink

Recitals

Tenaflly

New Jersey

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has been the leader in unearthing and arranging these beautiful Christmas carols, as well as a leader in modesty. Instrumental music for this service, by organ, harp, violin, cello: MacKenzie, Benedictus
Kriens, Christmas Eve in Holland
ar.Garden, Joseph Tender Joseph
Elgar, A Morning Star
Dubois, Meditation

NORMAN Z. FISHER

First Presbyterian, Shreveport

A Carol Service

Staley, What can this mean
Moschetti, Bells of Christmas
ar.Gaul, And the Trees Do Moan
Snow, Sleep holy Babe
Goldsworthy, I saw three ships
ar.Dickinson, Whence come ye?
Shure, Bethlehem Bells
ar.Black, Three great kings
ar.Dawson, Mary had a baby
Gilbert, A Christmas Fantasy
*Done by "sanctuary choir and echo solo";
choirs used: sanctuary, girls, boys, women's
men's, pioneer.

VIRGIL FOX, Org.

W. RICHARD WEAGLY, Dir.

*Riverside Church, New York

Morning Service

Gaul, Christmas Pipes County Clare
Daquin, Echo Noel
Yon, Gesu Bambino
Reger, Virgin's Slumber Song
When the Savior, ar.Bement
Snow lay on the ground, Sowerby
There were shepherds, Willan

Candlelight Service

Titcomb, Puer Natus Est
Handel, Pastorale
Dethier, Adeste Fideles
Polish, Lullaby
Karg-Elert, In Dulci Jubilo
God rest you merry, ar.Lefebvre
I wonder as I wander, ar.Niles
Snow lay on the ground, ar.Sowerby
To Bethlehem, D.M.Williams
Busser, Sleep of Infant Jesus
*Congregation is invited to remain through
the playing of the postlude."

HAROLD FRIEDEL

*St. Bartholomew's, New York

Choral Music from Nine Services

Beach, Around the manger
ar.Dickinson, Shepherds' Christmas Song
Praetorius, Today is born Emmanuel
Willan, Hodie Christus natus est
ar.Dickinson, Jesu Thou dear Babe divine
Sumson, Tryste Noel
Warlock, I saw a fair maiden
ar.Smith, We greet You Jesus
ar.Whitehead, Now Christmas day
Bach, Break forth O beauteous
ar.Whitehead, Jesus Child my Joy

Adam, O help night
Praetorius, Lo how a Rose
R.V.Williams, Now blessed be Thou
Friedell, Lute-Book Lullaby
Praetorius, En Trinitatis speculum
Rachmaninov, Ave Maria
Walton, Make We Joy Now
Niedt, In mirth and in gladness
Friedell, Bring not a crown
Darke, O gladsome Light

Services given between Dec. 21 and Jan.

4; adult chorus of 59—21s-15c-12t-11b. In-

strumental music by organ, harp, violin:

Bach-ar.Hyde, Pastoral
Bach-Gounod, Ave Maria
Busser, Sleep of Infant Jesus
Liszt-ar.Dickinson, Shepherds at Manger
Reger, Christmas Eve

ROBERT M. STOFER

*Covenant Presbyterian, Cleveland

Choral Music from Three Services

Praetorius, Lo how a Rose

ar.Niles, I wonder as I wander

Bach, Ah dearest Jesus
Holst, Christmas Day Fantasy
Dickinson, Nowell
Howells, A spotless Rose
ar.Jungst, While by my sheep
M.Shaw, Gloria in excelsis Deo
ar.Wiant, Chinese Christmas Carol
D.M.Williams, To Bethlehem
ar.Garden, Scotch Lullaby
ar.Dickinson, Come Marie Elisabethe
ar.Marryott, O come little children
ar.Niles, Carol of the Birds
ar.Davis, Angels o'er the fields
Trunk, Sweet Mary 'neath
ar.Dickinson, O Bethlehem
D.M.Williams, O I would go
Mackinnon, Sleeps Judea fair
EVERETT TITCOMB
*St. John Evangelist, Boston
Christmas Eve Service
Bach, In Dulci Jubilo
Langlais, Nativite
Walter, Sonata: Mvt.2

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Titcomb, Puer Natus Est
Hodie Christus natus est, Gregorian
O magnum mysterium, Victoria
(harp) Schobert, Andante
h. Couperin, La Commere
Ninna Nanna, Mauro-Cottone
Carol of Bag-Pipers, Neapolitan
Nowell good news, Titcomb
Panis angelicus, Franck
Tantum ergo, Webbe
Adoremus in aeternum, Allegri
Psalm 117, Gregorian

Service sung by Schola Cantorum, prelude played by Samuel Walter.

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t. Comfort ye, Handel
t. Every valley, Handel
a. Behold a virgin, Handel

Luke 1: 26-45

And the glory, Handel

Luke 1: 46-55

Lo how a rose, Praetorius

Luke 2: 1-7

Hymn—"O little town"

Luke 2: 8-14

s. There were shepherds, Handel

Glory to God, Handel

Luke 2: 15-20

While by my sheep, ar.Jungst (done by choir and echo quartet)

Hymn—"Hark the herald angels"

b. The Shepherds Sing, Young

Hymn—"The first Noel"

Matt. 2: 1-11

We three kings (done by solo voices, congregation joining in the choruses)

Grandjany, Aria in Classic Style (done by organ, harp, violin)

In dulci jubilo, German

Angels we have heard, French (two carols done by primary and junior choirs)

b. Mighty Lord and King, Bach

b. Behold that star, Burleigh

Carol of the Bells, P.S.Wilhouisky

Go tell it on the mountain, ar.Lynn

s. Jesus rest Your head, southern Appalachian (done by soprano with zither accompaniment)

Brightest and best, Coombs

Benediction

Hymn—"Silent night" (congregation is asked

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to join with choirs in singing softly)
Edmundson, Vom Himmel Hoch

Six readers and the united choirs presented the service, with some players from the Tulsa Philharmonic; brass ensemble began at 7:20, organ at 7:40, precessional at 8:00. We have given the complete service.

NATIONAL ORIGINS

For your program of carols from many nations the following may be of help: they come from many services. We give them as we find them without attempts to verify or standardize.

American

Belle of Christmas, G.Moschetti

Bethlehem Bells, R.D.Shure

Carol of the Birds, Niles

O I would go, D.M.Williams

Sleep Holy Babe, F.Snow

Sleeps Judea fair, H.Mackinnon

What can this mean, F.B.Steley

Appalachian

I wonder as I wander, C.Dickinson

Austrian

Shepherds Christmas Song, C.Dickinson

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Basque
O Bethlehem, C.Dickinson
Peaceful night descending, F.Ericksen
Besancon
Shepherds shake off, E.J.Gatwood
Burgundy
Patapan, M.Shaw
Canada
There is no Rose, H.Garland
Chinese
Stars of ice, B.Wiant
Coriscan
In a stable mean, C.Dickinson
Danish
Dark and still was Bethlem's, Gulbins
Thy little ones dear Lord, C.H.Dale
English
A spotless Rose, H.Howells
Good King Wenceslas, L.Sowerby
I saw three ships, W.A.Goldsworthy
French
Angels o'er the fields, K.K.Davis
Carol of the sheep-fold, A.H.Johnson
Come Marie Elisabeth, C.Dickinson
Masters in this hall, T.F.H.Candlyn
Noel Nouvelet, C.Van Hulse
Sunny Bank, F.C.Butcher
The Three Kings, C.Black
German
Christ Child's Lullaby, C.F.Mueller
Cradle Song of Virgin, Brahms
O come little children, R.E.Marryott
Hayti
Jesus little Babe so fair, C.Dickinson
Irish
Now Christmas day is come, Whitehead
Italian
Whence come ye, C.Dickinson
Mexico
Who are these men, H.Gaul
Negro
Mary had a baby, W.Dawson
Norse
Joyous Christmas Song, P.Christiansen
Poland
We greet You Jesus, D.S.Smith
Scotch
Scotch Lullaby, C.Garden
What strangers are these, R.Purvis
Swiss
O God of love, C.Dickinson
Welsh
A Song of Peace, K.K.Davis

ORGAN MUSIC

Most organ pieces intended for Christmas have their Christmas spirit entirely in the titles; it is exceedingly rare to get such honest Christmas gems as Dethier's Christmas, Taylor's Nativity Miniatures, Yon's Gesu Bambino. Anyway we list here such pieces as were found worthy of recommendation in last year's programs.
Daquin, Five Noels

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

Dethier, Christmas
Guilmant, Noel
Marryott, Lo How a Rose
Messiaen, God Among Us
Purvis, Divinum Mysterium
Taylor's Nativity Miniatures
Titcomb, Puer Natus Est
Van Hulse, Papago Christmas
Yon, Gesu Bambino

HENRY M. COOK

of the Church of the Good Shepherd, Rocky Mount, N. C., has been appointed to St. Philip's Episcopal, Durham, N.C., and he's now also Father Cook; Henry M. Jr. was born June 17. Native of Torrington, Conn., Mr. Cook studied in Oberlin Conservatory, organ with Claire Coci and Fenner Douglass, and took the Westminster Choir College summer-course under Dr. John Finley Williamson; he had his first junior choir while he was still in high school.

MR. & MRS. PHILIP E. TURNER for the past five years choirmaster and organist respectively in full-time service with the First Methodist, Springfield, Ill., have been appointed to the faculty of Rocky Mountain College, Billings, Mont., a four-year liberal-arts college supported by the Congregational, Methodist, and Presbyterian denominations. Mr. Turner will direct the department of music, Mrs. Turner will teach organ, piano, voice; she is a Mus.Bac. of Oberlin Conservatory.

OBITUARY

Mortimer Browning died July 22 in Milford, Del., aged 61, organist of the Seventh Scientist, New York City, for quarter of a century; born in Baltimore, studied in Peabody and Juilliard.

DR. ROBERT BAKER

of the First Presbyterian, Brooklyn, has been appointed to the Fifth Avenue Presbyterian, New York City.

RICHARD E. BENNETT

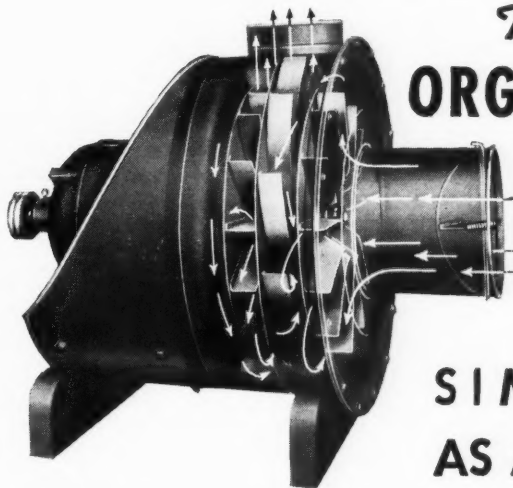
has been appointed to St. Mark's in the Bouwerie, New York; formerly with St. Paul's, East Orange.

C. C. BIRCHARD & Co.

of Boston have arranged with the Frederick Harris Co., Oakville, Ontario, Canada, so their publications can be obtained by Canadians at that address, and Americans can secure the Harris publications from the Birchard Boston office. Many works by Dr. Healey Willan are published by Harris, including his "Mass of St. Teresa"; Music & Worship, a collection of anthems edited by Osborne for junior choirs; "The Red Carol Book," a collection of 40 Christmas songs edited by Willan; and anthems by Ivor Davies, Alec Rowley, David Star, etc.

DR. JOHN F. CARRE

won a W.F.M.C. prize for his two nocturnes for organ, Elegy of Bells, Swans at Dawn; two prior winners, 1951 and 1952, were his Sonata Eroica and Toccata. Sorry, publishers are not identified. Dr. Carre is organist of the First Presbyterian, Racine, Wisc.



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2278

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GASTON M. DETHIER

from the only photo ever available for the composer of one of the grandest pieces of Christmas organ music ever published—titled simply Christmas, published by J. Fischer & Bro. It is both lengthy and difficult, but it's founded largely on Christmas tunes everybody will recognize, and its writing is of fine quality far removed from the variation method.

DR. NORMAN COKE-JEPHCOTT has resigned from St. John Cathedral, New York City, after 21 years of service there; he was born on a March 17 in Coventry, Eng., came to America in 1911 in answer to an English-paper advertisement for an organist for Holy Cross Church, Kingston, N.Y., soon went to Church of Messiah, Rhinebeck, thence to Grace Church, Utica, where two envoys from the Cathedral went secretly to hear him and his choir-and service-work with the result that he was appointed. In the Cathedral he soon was doing grand work, with his boychoir, Gregorian, and everything else. A College in Ripon, Wisc., gave him his Mus.Doc. in 1945. He has published quite a list of organ pieces. His place in the Cathedral, with its glorious Choir School, will be hard to fill, because of a great number of qualities—he was truly artistic in results, both in choir and organ; he was a hard-worker; he knew the service was the one and only thing that mattered, his music being merely

a frame for it; he never pushed himself forward in any activity; the Cathedral swallowed him up completely, yet his part of the service was of greater value than that of the clergy—all without his wanting or intending it to be so. E. M. Skinner built the original organ, which Aeolian-Skinner is now reviving and enlarging. It is to be hoped the Cathedral will find his successor in the same intelligent manner it used to find him—otherwise heaven help the Cathedral.

LYNNWOOD FARNAM recordings may ultimately be available, thanks to the Austin Organ Co. In the old days before recordings were successful in capturing the organ, the Austin Company had a player mechanism on which an organist could cut rolls automatically while he played, the rolls then reproducing everything he did from pushing keys to pulling stops and working the crescendo shoes. The following were thus recorded:
Bach, Chorale & 8 Variations Cm
Handel, Con.Cm: Minuetto
Handel, Con.F: Larghetto; Allegro; Alla Siciliana; Presto.
Karg-Elert, Mirrored Moon
Sowerby, Carillon
Vierne, Westminster Carillon

Anything Mr. Farnam did on that organ could be reproduced precisely as he did it, if the roll were played again on that specific organ. The plan was to make the rolls available for playing on any of the other Austins equipped with automatic-player. We believe that organ, in its original tonal shape precisely as used by Mr. Farnam, no longer exists, so exactly reproducing his art is therefore impossible. The next best thing available is to attempt to approximate his registrations & shadings, play the rolls again, and capture them on phonograph records. This would be interesting even if it would be

unfair to Farnam; there was only one Farnam; there will likely never be another. So let us welcome what we can get of his art, however faulty it may be.—Ed.

DAVID E. HEWLETT of St. Mark's in the Bowwerie, New York, for the past five years, has been appointed to Calvary Episcopal, N.Y.C.

HOW CRAZY "W.A.G.'s H.C.C.W.G. in July has long been due; say or do something different and they will think you are Hot Stuff. Next we should have Ministers of Maintenance, and, perhaps, Ministers of Money Matters." —George W. Needham.

COMMIES' FRIEND Bishop Horace B. Donegan, Episcopal bishop of New York, is quoted in the Sept. 2, 1953, New York Times as opposing Senator McCarthy—"his methods are not the democratic technic," for which all decent men should thank heaven; "McCarthy Assailed," said the Times headline. Atta boy. Fight every enemy of the poor little misunderstood commies. How crazy can Christian bishops get? Another friend of the commies in the same cathedral would seem to be James A. Pike who hated the commies' enemies enough to call Messrs. Velde & McCarthy "congressional smearers." Atta boy again; don't let anyone point the finger of scorn or suspicion at a dear little commie. Certainly T.A.O. does not mean these gentlemen of the clergy are commies or friends of commies; they are merely so short-sighted as to be enemies of those who are enemies of the commies. Nice Thinking.

PROGRESS, HOORAY! Now we've got complete definitions of all the various types of "organs" in this sad world, thanks to the Hammond leaflet received by T.A.O. Aug. 15, 1953. To correct the ignorance of the past half-dozen centuries, the leaflet now defines everything, thus: Pipe Organ (one hundred dollars reward to anyone who can prove Mr. Bach ever once said anything at all about a "Pipe Organ"), Reed Organ, Amplified Reed Organ (good-by, Mr. Wurlitzer), Electronic Organs (good-by everybody but just one) and Hammond Electric Organ (how grand & glorious). Come on now and let's modernize butter and silk; by this method we get Cow's Butter and Worm's Silk. Delightful. Just how crazy can we get?

VERNON DE TAR Church of the Ascension, 12 West 11th St., New York 11, N.Y., announces March 15 closing date for current \$100. & publication award, for a choral work for Ascension day festival service; nothing received last year of sufficient merit for award.

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and Mrs. Miranda have retired from Rocky Mountain College and the First Congregational Church, Billings, Mont., and moved to St. Petersburg, Fla., where they have purchased a home. Mrs. Miranda was the voice specialist, Mr. Miranda the organist; they may be back in church work again in Florida, but for the present Mrs. Miranda plans to work in composition and Mr. Miranda contemplates writing a book on harmony. Former associations were director, South Bend Conservatory, 5 years; organist and head of music department, Beloit College, 20 years; teacher and college organist, Lincoln College, 6 years; organist, Presbyterian Church, Wayne, 2 years; and finally 6 years in their Billings activities.

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The 1952-53 book of recital programs by Dr. Marshall Bidwell on the 4-121 Aeolian-Skinner in Carnegie Institute's Music Hall gives programs from No.4119, Oct.5, 1952, to No.4162, June 28, 1953, Sundays at 4:00, with a spring series on five Tuesdays at 8:15. Following data come from Dr. Bidwell's preface to the 92-page book of programs.

58 Seasons completed;
43 Recitals;
640 Compositions, including
555 Organ solos, representing
214 Composers, among whom were
87 Americans;
18 First-performances in the series.

Composers presented most frequently:

78 Bach, 15 Handel, Widor, 10 Wagner.
9 Brahms, Tchaikovsky.
7 Franck, Grieg, Haydn, Purvis, Schubert.
6 Beethoven, Couperin, Liszt.
5 Diggle, Karg-Elert, Korsakov, Mozart,
Sibelius, Vierne.
4 Buxtehude, Edmundson, Herbert, Mendels-
sohn, Saint-Saens.

From the index we note pieces by American composers, and a few others especially suited for recitals. Hymntune pieces and transcriptions are generally omitted. Figures after titles show the number of years a piece has been consecutively reported here.

Barnes, Son.2: Finale
Bedell, Noel Variations, Priere Notre Dame.
Toccata Basse 3.
Bidwell, Meditation on Foster Melody 2
Bingham, Roulade 3, Twilight at Fiesole 11.
Boellman, Ronde Francaise 5, Suite
Gothique 5.
Bornschein, French Clock 11
Cadman, At Dawning, Caprice.
Clokey, Fireside Fancies (complete) 7
d'Antalfy, Sportive Fauns 11
DeLamarter, Carillon, Fountain, Nocturne
at Sunset.
Dethier, Christmas 2, Menuet.
Dickinson, Old Dutch Lullaby
Diggle, Angelus at Santa Cruz, Christmas
Rhapsody, Concert Scherzo 2, Prelude-
Variation-Fugue, Toccata.
Edmundson, Bells Through the Trees,
Easter Spring Song, Elfin Dance 11,
Toccata Vom Himmel 3.
Ellsasser, Marche Fantastique 4
Elmore, Donkey Dance 11
Faure, Palms
Friml, Adieu, Donkey Serenade 2.
Gaul, Song of Early Patriots 3, Wind and
Grass.
Jessel, Parade of Wooden Soldiers 4
Johnston, Evensong, Resurrection Morn 2.
Kreisler, Caprice Viennois
Kremser, Prayer of Thanksgiving
Leach, Chollas Dance, Desert.
Lemare, Bee 3, Cuckoo 4.
Liadov, Musical Snuff-box
Lieurance, Waters of Minnetonka 6
Liszt, Ad Nos 2, Prelude & Fugue on Bach,
Les Preludes 2.
McAmis, Dreams
Macfarlane, Spring Song
Maekelberghe, De Profundis Clamavi
R.Maitland, Concert Overture
E.Nevin, Rosary
G.B.Nevin, Sketches (complete) 3, Will o'
Wisp 3.
Pierne, March of Little Lead Soldiers,

School of Little Fauns.
Polla, Dancing Tambourine 2
Ponchielli, Dance of Hours 6
Pryor, Whistler and His Dog 2
Purvis, Four Dubious Conceits, Pastoral
Forest Green 2, Toccata Festiva 3.
Rogers, Sonata 1
Russell, Bells of St. Anne de Beaupre,
Song of Basket Weaver, Saguenay.
Schumann, Canon Bm 2, Nachtstueck 3,
Sketch Df 6.
Sowerby, Carillon 11, Comes Autumn
Time 11.
Stoughton, Calypso
Swinnen, Aria, Chinoiserie 2.
Titcomb, Toccata
Van Hulse, Joyeaux Noel 2
Weaver, Squirrel 11
Yon, Concert Study Dm 10, Primitive
Organ 11.

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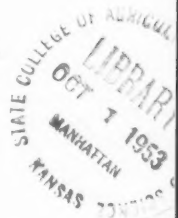
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Handel, Largo
Massenet, Angelus
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**R. N. L. FORMAN**

who some years ago contributed a series of articles in these columns on organbuilding for amateurs; he was born on a Dec. 30 in Centerville, Iowa, had his schooling in Mountmouth, Ill., where he now lives with a wife and two lovely daughters. Plays the organ because he likes it, interested in building because he likes that too, on the staff of O. J. Forman Co., Newsfile Binders, because he likes to eat; views the organ as something to enjoy—and proceeds to do so. His articles will be back again some day if the world ever gets straightened out. On playing the organ for people: "Some know how and some don't; some know what and some don't. Very few know both."

Guion, The Harmonica Player
Bach, Jesu Joy of Man's Desiring
Beethoven, Sonata Csm
Sibelius, Valse Triste
Russell, Bells of St. Anne
Sibelius, Finlandia

It was played Oct. 26, 1944, by Albert C. Williams, and Mr. Lobb, of the American Organ Co., Llanerch, Pa., remembered it with such enjoyment that he kept a copy of the printed program all these years.

ORGAN VS. ORCHESTRA

Nobody wants the organ to sound like an orchestra in a church, but presumably everybody wants it to sound like music wherever heard. A church organ is necessarily more reserved than flashy, but it should also be appealing instead of merely antique or frightening. If we admire Bach we should remember that he discarded the organ as an adequate church instrument for his greater works and adopted the orchestra, because he knew the orchestra was superior. A study of what the orchestra has, compared to what an organ of the same size has, should give something worth thinking about before—not after—spending thirty, forty, or fifty thousand dollars for the organ. Here are the comparisons between the British Broadcasting Company orchestra of 92 instruments and an American organ of 92 stops built not for a church but for entertainment purposes.

Strings—organ 22, orchestra 60;

Flutes—organ 28, orchestra 4;

Woodwinds—organ 9, orchestra 18;

Brass & Foundation—organ 32, orchestra 8;

Percussion—organ 1, orchestra 2; which gives the organ 32 colorful voices, the orchestra 80; the organ 60 hard foundational voices, the orchestra 12. Concert-goers are rarely interested in the history or theory of music but almost exclusively in the beauties

of hearing it; what ancient organists played, and ancient organs sounded like, are of virtually no concern outside the walls of a conservatory—and such considerations should be kept within them.

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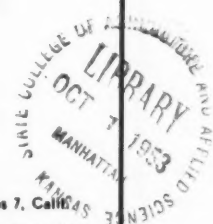
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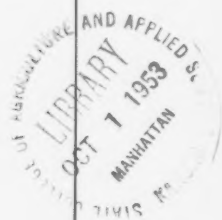
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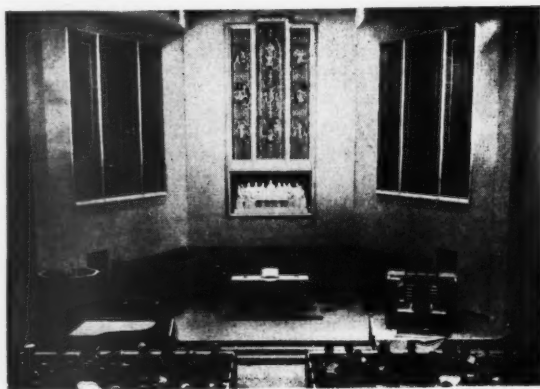
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